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(Ken McCormick, Doubleday & Co., Inc. . . . P. 3)

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THOMAS H. UZZELL

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Stillwater, Oklahoma

MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

They speak of climbing the ladder to success, but when I read of Ken McCormick's success at Doubleday & Co., I visualize a man climbing a rope, reaching out for the next higher position, and the next, pulling himself up and up, by his own strength and determination. Nothing as simple as climbing sturdy, evenly placed rungs. . . . In 1930 Ken McCormick joined Doubleday as night clerk in the Doubleday Book Shop in Pennsylvania Station. Then he was made manager of a Doubleday shop in Philadelphia. In 1934 he was brought back to New York to take over as Promotion manager, and later he was transferred to the editorial department, where his talent for discovering new writers and working effectively with established authors raised him by 1942 to the position of Editor-in-chief.

In that position, which he has held continuously except for two years in the American Air Force, he not only directs the work of Doubleday's battery of editors, but is responsible for the output of many independent authors, and is famous for his ability to inspire the creation of books in people not established as professional writers.

He lectures, makes radio appearances, gives informal talks. For the last two years he has conducted a course at New York University in publishing. Just on the eve of his departure on a European business trip, he promised to write *A. & J.*, the first time he had a breathing spell, an interesting and helpful article based on his work with both new and established writers. We plan not to let him forget!

A frequent letter reads: "I can't write the kind of material editors want these days, for I don't believe in unfaithful wives and husbands, divorce, drinking, and so forth. Isn't there any market for good, wholesome fiction?" The answer is, "Of course." Accomplished writers find adventure, romance, mystery among abstemious people who live lily-white sex lives. Such stories appear in all the leading magazines.

Then there are the markets that use *solely* Christian fiction.

People are mistaken, however, if they believe that anyone who can write can write Christian fiction. True, one can write the story of a murderer without ever having taken the life of a man, woman, or child; a happily married man or woman can write a torrid story of unfaithfulness, intrigue, week-end marriage, without creating a riddle in his own domestic stream; but it is extremely difficult for a non-Christian to write an acceptable piece of Christian fiction. The Christian life of the writer must glow throughout the story like a lighted candle through a paper shade.

But let's leave it for Bertha McCurry, Rural Route 2, Bostic, N. C., (or Bertha B. Moore, or

Brenda Cannon, writing names, also) to tell you "Facts About Christian Fiction." "Bertha B. Moore" to quote a Wm. B. Eerdmans Publishing Co. (234 Pearl St., N.W., Grand Rapids 2) circular, "has gained a wide popularity among the Christian reading public in America. She has written more than 20 books, all of which have been widely acclaimed and recommended by the entire Christian Press. The author does not preach to you. In a most natural and wholesome way she reflects to the reader the heart throbs of the difficult cross roads of American Christian life."

This folder (doubtless the company will be glad to mail one on request) carries the author's picture. I'm sorry I overlooked writing for it (Mrs. Moore didn't have a print) because one look at the lovely face of Mrs. McCurry, bright-eyed, smiling, kindly, with God-given, Christian-lived beauty—tells all you need to know about this author of her well-known Triplet Series and fiction for young folks and adults.

For many years after I took over the handling of all Bartlett Service material, marketing all of John's articles as well as those of correspondents scattered through our western and southwestern states, I always signed my name M. A. Bartlett, or used on memos what came to be a familiar M. A. B., not correcting editors who naturally addressed me as "Mr." Marketing meant, of course, not only mailing out, but keeping track of articles, following up if necessary, effecting payment if such were overdue, etc. Always I tried for an approach that would get under the skin of the receiver and make him *want to do what I wanted done*.

I'll never forget one letter I received in reply. The editor had been very lax in reporting on manuscripts, and had ignored three or four brief queries. Probably a dozen submissions were being held. I was trying to bring my records down to date—wanted to know which articles were being held definitely for use, which had not yet been passed on. There came a heavy envelope containing perhaps four features. The letter accompanying was addressed to Mrs. Bartlett. It read in part: "For some time I have been perplexed about your sex. Now I know. You are a woman, and, I believe, a wife and mother. Only such could be as patient as you have been." The letter continued with an apology for the long holding of the scripts, a listing of those returned, with reasons why, and a listing of those retained, with one or two requests for pictures.

In the next ten years we averaged around \$300 a year in sales to this publication, and enjoyed the close friendship of the editor. Yet that \$3000 could all have been lost had I, instead of being patient and understanding how easily Mss. can pile up, blown off with all the rascally terms I could think of because of the editor's long delay in reporting.

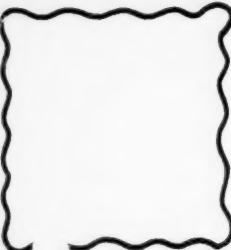
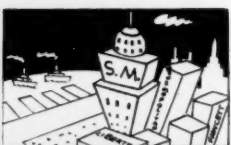
After all, the editor has the upper hand: he holds the ax. You can make him pay for an article he doesn't want—perhaps, but you can't keep him from whirling the next ones submitted back to you so fast they arrive still spinning! Life is too short to do business unnecessarily with people

(Continued on Page 24)

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What makes S. M. run?

Well, it's a lot of things... &



1. First of all, there's our editorial staff. Every editor and reader at SMLA is an ex-magazine or book editor, and a writer himself. These men and women are responsible for our reputation for fairness, for their experience on both sides of the fence enables them to understand and sympathize equally with problems of writers and editors. &

2. Then, there's our clerical staff—more important to our clients' welfare than one might think. The speed and efficiency with which these intelligent and well-trained young ladies card, record and route correspondence and manuscripts help us to uphold our practice of rapid reports, and to adhere to our policy of "re-market and in editor's hands within twenty-four hours" of scripts which are for sale and do not place at first try. &

3. We musn't forget the proximity of our offices to the publishing houses. We're smack-dab in the middle of 'em. This enables us to keep our fingers on the editorial pulse—know of market needs and changes minutes after they happen. &

4. Fourth, there are our offices and affiliates throughout the world, which permits us to give total coverage. There are multiple rights inherent in every script, and we never forget the fact that sale of foreign and other rights can sometimes bring our clients more income than the original sale. &

5. We're leaving this one blank because it's something impossible to picture—a frame of mind. We don't happen to believe that a company can gain respect or prolonged success through hogwash. Therefore, if a submitted script is hopeless and should be buried without honors, we don't hesitate to tell the client so, and how to avoid those errors on future material. We **do** believe in earning our pay, and giving complete service. Therefore, if a submitted script is unsalable as it stands but can be repaired, we'll go into minute detail so that the writer can repair that script and, without additional charge, return it to us for sale. And if the script is salable as it stands, we make sure we sell it to the best possible market, and bring best possible rates. &

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The Author & Journalist

THE AUTHOR & JOURNALIST

July, 1949

SOMETHING ABOUT CHRISTIAN FICTION

By BERTHA B. MOORE

So you think you want to write Christian fiction, both adult and juvenile? It's a broad field with growing possibilities. Competition is constantly increasing. Publishers are becoming more and more exacting. You should remember this also, few writers of Christian fiction are able to live sumptuously on their royalties alone. Their greatest satisfaction is in knowing they are writing something that is clean, constructive, and inspiring, which may be read in many lands. I have had letters about my own books from ten other countries besides our own great nation. This is wonderful—only, it won't buy a new car!

But get your notebooks and pencils. The class is in session. I'll "play like" I am the teacher, since, having had twenty-four Christian novels and eleven juvenile books already published, I am supposed to know a little about how it is done.

In the beginning we'll take it for granted that you are all Christians; for unless you are a Christian your own self, how can you write objective fiction that will be helpful and convincing? There is one objective in Christian fiction that is not necessarily found in any other fiction. Christian fiction should be so truly helpful that when the reader closes the book, he will say, "His grace is sufficient for me also!" I like to preach. I'd like to be a real preacher in a real pulpit! But my publishers keep telling me, "Don't preach!" Let the lives the characters live do the preaching. So unless the writer is living to the best of her, or his, ability such a victorious Christian life, how can he write convincingly? This then is the highest price with the richest reward that the writer of Christian fiction must pay. Live what you write! That is not always easy—for me. It may be for you!

Having settled the fact that you are all Christians who are living their Christianity seven days a week, we shall proceed to the next point. Every Christian novel should have a central theme. Christians, as well as sinners, have their perplexing problems. When I wrote my first full-length novel about twenty years ago, I did not realize that I was developing the theme, "Why do Christians suffer?" In it I had too many themes. My critic told me to stick to the one and work out a satisfactory, successful, sincere solution to it. My Phoebe could not understand why her mother suffered, why her beloved brother, Peter, had to die so young, but in the end she was herself a victorious Christian and learned her answer.

In "Joyous Judy" the question was, would Judy be Joyous Judy when testing times came? It was easy enough to be happy and vivacious when everything went along smoothly and delightfully. But would her Christianity suffice when testings came? Even when war comes, is Christ the answer to the problems of the soldiers and their families? In "One Master" three young soldiers discovered that He was, and is. I do not say that religion is the answer to any of our problems, for religion does not always mean Christianity. So, Class, decide upon your theme and through the lives of your characters solve the problems all of us have. Write so that when the reader finishes, he will say, "Even I could live a victorious life if I lived as Phoebe did." Don't ever let your reader say, "Shucks! Who could be that good? No one could. It's all a lot of bologna!"

Let's review those two points. You are all Christians. Your novels should have a central theme, should solve a definite problem. And that problem, in the third place, should be solved through the lives of your characters. Christianity can't be padded on, like bustles, or patted on, like make-up, not even in story books. In seeking contrast in characters, one is likely to have one much too good and the other much too bad. Avoid extremes, for after all, few of us are either very good, or very bad. Have a variety, some lovely, desirable, right saintly characters, and some who are "villains." But be careful! Remember what your readers may say! Study the best Christians you know and then make your leading characters a little more as you believe the Lord would like to have them than even those very best Christians are. But don't overdo. Keep your characters true to life and very, very real to you.

I've had some of mine so real to me that I have dreamed of them, have called members of my family by their names. I've wept every time when I had to rewrite three times about the death of my darling Peter. I've chuckled as I've written about my Triplets.

If your characters are real to you, they will more than likely be real to your readers, and quite important would it be for them to be real to the one who considers your novel for publication. As in real life, write so that your victorious Christians may win sinners from their straying paths to their Lord. After all, that is Christianity. And children in adult novels usually "hit the spot" if they are

introduced in a natural, normal, happy manner. In conclusion, whether your bit of Christian fiction be a short-story for a Sunday School paper, which, by the way, is an excellent way to make a beginning, or a novel, do not display your moral in gleaming red letters. Instead let it be like a red silken thread binding the whole story together through the beautiful, yet practical, lives of your characters.

Let's have a word about stories for Sunday School papers. Don't ever get it into your heads that it is a very simple, easy, sweet way to make a few extra dollars and get some experience. It is not easy, neither is it simple. But it is sweet! It is excellent training, and if your story is accepted and published, you have reached your first goal towards being a writer of Christian fiction. Before you start, be sure to get sample copies of the papers for which you want to write, for no two Sunday School papers require the same kind of story. Some do not seem to be the sort a Sunday School paper would want, being nice, interesting, clean stories, of course, but actually lacking in any sort of Christian atmosphere, while others are decidedly Christ-honoring. Know your field before you waste your time, paper, and postage.

Your next notes will be under the heading of Plotting. I didn't know much about plotting when I began. I'm not too sure I know much about it yet! I do know this much, however, don't overplot. After all we who try to write Christian fiction are not writing for the thrills we can give our readers. If our plots are too complicated, our readers will forget the Christian messages we are seeking to put across. If that happens, you might as well clutter up the market with your so-called Christian novel! But by all means do have a plot, not a conglomeration of incidents. Have suspense. Let your climax be at the close. Avoid anticlimaxes. And never forget that you are writing a story with a message and keep that message very clear in your own mind so that it will be clearly given to your readers. You really have a rare privilege as a Christian writer to help bring peace and joy into many lives.

Be sure that your Christian novel has atmosphere, color, and a bit of humor. Don't be afraid of making your readers laugh. Keep your scenes in localities that you can write about with authority. Yet I wrote a book, "To These Also," in a Cuban setting before I'd ever gone to Cuba! I was sure of my descriptions, though. A Cuban missionary visited me and while she was visiting told me so many interesting things that I made notes. When she went back, I wrote the story and sent chapters to her for revision and approval as I wrote them. When I really went to Cuba, I found that I had done a pretty good job. When I came home, I wrote "From Palms to Pines." It was more easily done because I had first-hand knowledge.

Having lived in cities, big and little, and in the mountains and on the planes from the Atlantic to the Pacific, I have little trouble creating atmosphere. I try to stick to some place I know something about. So I'd say, write what you know. Make your descriptions as true to life as you try to make your characters. Then seek to make your atmosphere happy and humorous and lively. After all no one has a better cause for real joy and happiness than do Christians.

Should there be love in a Christian novel? Certainly! Who has a better right to love and to be loved than Christians? But go easy on the petting!



"Better jot down these notes - - - I'm changing sheets today."

It isn't old-fashioned for our young people to be pure and modest and morally clean. We simply hear so much about the other type that we pay little heed to the fine young people all around us. There are hosts of them who thoroughly enjoy clean, lively, fascinating Christian love stories.

There's a sweet love story in "Never Forgotten." Judith and Craig hitch their wagon to a Star, The Bright and Morning Star, and He leads them on to victory. And that is what young people want, victory in their own love affairs. Too many of us writers seem to think everything is going to be "happy ever after" and leave our characters at the altars of marriage. Actually that is where real story material begins! Why not write some stories about married life? I did in "Go With Him Twain." Young Christians need help as they start life together. In our stories we need to let our characters find the kind-of happiness that our young people seek in their own lives.

To sum up the writing of the Christian novel let's say: It must be written by a Christian author. It should be uplifting and helpful through the development of life-like Christian characters who meet victoriously life's problems through their faith in the Lord. It should have a good plot, plenty of suspense and humor, and some grief, for that is life. It should give honor and glory to the Lord God, helping to strengthen the faith of those who read.

You ask now about juvenile Christian fiction. If you love the Lord and love His children, you'll enjoy writing juvenile fiction. Just now there is a trend towards writing children's books in series. There are Paul Hutchens's "Sugar Creek Gang" books, my own "Triplet" series, and many others. When I began with my triplets, the Three Baers, about eleven years ago, I had no idea of developing a series of them. I was not careful enough in the early books and let my triplets grow up too fast. Consequently now, with eleven in the series, they are growing too old to remain long in the age-bracket for which they began. I shall have to begin a new series and continue these for an inter-

mediate group. So plan for years ahead when you begin your juvenile series.

Many of the same do's and don'ts that apply to adult fiction apply to the juvenile books. Write about normal, active, reasonable Christian children. Study your publisher. There is more of a difference in the field of juvenile Christian fiction than in the adult field. Most of the books are much shorter than adult fiction. Fifty and sixty pages seem to be good lengths. Don't preach to the children. Don't let your morals protrude like sore toes! But teach Christian truths!

Juvenile characters should use good English.

They should be obedient without being goody-goody, polite, thoughtful, unselfish. Don't have many characters in any one story. Remember that you are trying to help young minds become prepared for victorious Christian living, not for lives of thrilling adventure that are actually impossible.

This one thing remember about all Christian fiction: The writer is not seeking to reveal his wonderful skill in plot construction, his brilliant use of the English language, his marvelous skill in character delineation, but his wonderful ability of making victorious Christian living attractive, possible, and desirable.

LETTERS FROM THE EDITORS

By H. LEE JONES

ARE editors people or polecats? When one of 'em sends you a swell check, is he a saint? When, with a rejection, the same one ruins your aspirations as a writer, is he a skunk?

Twenty years and more, both as editor and contributor, probably have put some pretty bad cracks in the old cranium. But my conclusion is that the contributor himself makes magazine editors into whatever they may be to him—marvelously fine fellows or menacing monsters.

In "A Letter to Ed" (*A&J*, March, 1948), Arthur H. Carhart delivered a well-deserved diatribe against those pseudo-literary dilettanti on editorial staffs who qualify only as kindergarten cutups. Such playful prodigies, messing up manuscripts merely to expose their own mental malformation, would make any man mad. No capable editor can find cause to quarrel with Carhart on that score.

Successful writer of books and magazine material for a quarter century, Carhart could also unquestionably produce countless letters from editors, commending his work, encouraging him, inviting more submissions, expressing warm appreciation.

Properly, Carhart's "Letter to Ed" stuck to its purpose—which wasn't to parade the fact that editors can, and almost invariably do, write pretty nice letters.

If we skip the personal equation—that of seeming inexcusably immodest and a presumptuous braggart to boot—perhaps it can be shown that contributors themselves control whether editors are swell guys—or simply stinkers.

The next statement may sound incredible, so doubters are personally invited to demand positive, plentiful, and convincing evidence:

During almost twenty-five years, only once did I, as an editor, ever write any contributor a letter he might not have welcomed; never once in all that time have I, as a contributor, received from any editor a letter which any writer wouldn't be glad to get.

Just as ordinary and obscure a second-rater as you'd run across between Brooklyn and Burbank or from Duluth to Dallas, it's my conviction that contributors get from editors the same kind of treatment those contributors give. And that the rule works both ways: Editors who treat writers well are themselves always well treated by writers.

If there's anything more important to a writer who markets his own stuff than pleasant and profitable relationships with editors, I haven't heard of it. If there's anything of more significance to an editor than similar relationships with writers, editors themselves haven't made it known.

Why, just that once, did one of my contributors receive a letter he may not have relished? Decide the case yourself. He is an established writer (hunting, fishing, outdoors) whose work had been appearing in somewhat similar magazines. To the magazine I edited he sent a dull, stereotyped pot-boiler, poorly and carelessly written, dog-eared and dirty from having been farmed out to many other prospective markets. I returned it with a courteous letter, thanking him, pointing out why we could not accept it. He bounced back with a blistering denouncement, including the statement that, "since you pay far from first class rates, you seem to be pretty particular about what you buy."

I didn't mind what he said about the book, its rates, or its editor. But my normal temperature did ascend slightly when he insisted his rejected contribution was equal to the work of others we published, such as Kyle Crichton (*Collier's*), Dave Baxter (*Blue Book*), S. Omar Barker (*Westerns*, humor, verse), Earl W. Scott (detective fiction, outdoors, travel), and a few more writers our readers went for in a big way.

So I sent him a letter suggesting that whenever his submissions to us measured up to our requirements we'd be happy to consider them for publication. It took him months to get over his gripe, but he tuned up his staff to salable pitch and we bought it. No editor likes odious observations about his good writers from not-so-good ones. The lesser luminaries can well afford to emulate, not envy, men who have earned pole-positions in popular publications.

SATELLITE By BURGE BUZZELLE

Come, Muse, and help me pan
With all the spleen I can,

Archibald Morey!

He gets beneath my skin,
Basking so smugly in

Reflected glory.

He has a friend who clicks;
Sells to the high-rate slicks

Many a story.

I write light-verse, you see,
Which makes Buzzelle (that's me)

Dumber than Morey.

But, should I gain renown,
Winning a laurel crown,

Through work and study,
He'll change his tune, I'll vow;
He'll tell the world—and how—

I am his buddy!

Do editors receive nice letters from their contributors—even from those whose offerings must sometimes be declined? Editors certainly do, and often such missives mean as much or more to them than manuscript checks mean to writers. That's a tall statement, but true. To this day I treasure letters from writers who, however mistakenly, credited me with contributing something to their careers by "letters from the editor."

Letters to, and letters from editors can make or break writers, whether beginners or professionals. By letter, back in 1926, Allen M. Perry, then McGraw Hill's Western Editor, invited me to become a contributor—press rate collect at 2½ cents a word. Having a full-time job as managing director of a public utilities association, I wired in one dispatch, explained I was "too busy to write." But his warm letter: "This is to thank you profusely"; his check; his assurance of "our appreciation of your cooperation"; his "hope you will consent voluntarily to aid us with other material"—these made me feel like the heel I was for showing so little interest.

I relented. He made a 700-mile trip to see me, suggested special assignments, editorial features, frontspieces, photocopy. He gave me, in short, "all the breaks"—and his fine letters were quite as eagerly received as his checks.

No wonder he quickly became managing editor of *Electrical World*, kept on climbing up in the biggest publishing firm of its kind in the country. No wonder, either, that his letters and equally generous, helpful, and appreciative ones from F. C. Wells, Frank R. Innes and other McGraw Hill editors kept me glowing (and garnering checks) for ten years as their Western correspondent.

It was a letter from an editor, years ago, which first put a poor piece of mine into *Reader's Digest*. It was a letter from another editor, the late Francis J. Gable (who had solicited submissions from me two years before I responded) that produced my first thousand dollars as a part-time free lance.

It was a letter from an editor, the late Karl E. Kilby, which prompted me to produce—along with full-time magazine editing—something new in American journalism: a 36-page daily newspaper in what commentators were kind enough to call verse and I had designated as doggerel. It paid me handsomely, served to launch me into selling verse to greeting card publishers.

It was a letter from Editor Rod Palmer (*Printers' Ink*) which sold me on the idea of selling to trade, technical, industrial and professional publications. It was also an editor's letter which started me on part-time freelancing for business magazines—and 70 published articles in two years' time, under my own and seven pen names.

Letters from editors, along with years of news reporting and newspaper and magazine editing, have thus enabled one average bush-league word-pitcher to collect only 11 rejections in 24 years of writing. Letters from editors helped me even there: By revamping them, I sold nine of the 11 rejects in markets editors themselves suggested.

Proof that credit for putting articles over the editorial plate belongs as much to editors as to writers is revealed unmistakably in my own files. These typical excerpts, lifted out of letters from one editor, identified later, show how help can be forthcoming right from the very start.

"Glad you got around to writing something for us, because you have our slant. Inclosed is check. The shorts are good copy. Cut them . . . to suit

our make-up . . . as sure we can use them. Would you like to contribute to our current series, a symposium? Come again." (Nov. 27, 1944)

"Thanks for revamping the shorts. Since your first submissions are to be expended soon, I'd be glad to consider others." (Dec. 8, 1944)

"Did I wish you inspiration? Well, you got it. Our check is enclosed. Thanks for your prompt response. Would you like to write us a series of articles?" (Dec. 28, 1944)

"Enclosed is our check. Your rewrite was excellent." (He told me just what he wanted in the rewrite.) (Jan. 2, 1945)

"If you want to ask questions of me about the series, go ahead. Check for last contribution is enclosed. Power to you." (I did ask plenty of questions; this editor's clear-cut suggestions enabled me to write an acceptable seven-part series.) (Jan. 19, 1945)

"If I have as good a lead as your article every month, I'll be very glad. Here is another idea that may interest you. . . ." (His idea developed into 60,000 copies of a booklet.) Feb. 8, 1945.

"I would be glad to buy a number of fillers from you, about 400 words each. It's a pleasure to work with you for you know our business. Checks are enclosed." Feb. 19, 1945 (His generous help with the fillers got most of them across in his magazine; the rest sold in other markets.)

"Shades of John Brown! Contributor writes editor that contributor's stuff is receiving too much consideration. That's one for Robert Ripley. . . . An editor's job is to build a staff of contributors of high caliber . . . help writers . . . work to develop new ones of talent . . . discern why a manuscript is rejected . . . if it can be revamped . . . he should tell the author how to fix it. P.S. Check is enclosed—how's that for maintaining suspense in a letter?" Mar. 26, 1945.

"Please find enclosed—but say, am I boring you with that phrase? It is hackneyed, and a guy who edits a magazine ought to come up with something original." April 11, 1945. (He came up with original suggestions for articles that were easily sold in other markets.)

"Your 'He Gets Orders With a Gun' is an excellent article on salesmanship . . . it should sell elsewhere." (It made the cover photograph and lead in a national sales magazine.) "It's great you grabbed an article out of your fishing trip and won a check; that's eating your cake and having it too. Our check is also enclosed. Good going to you always." (To make the going even better, he en-



"Take one manuscript out—next one pops up—ready for instant use."

closed tips that turned into more checks, broke open new markets I'd never tried.) June 13, 1945.

Even today (May, 1948) that editor still sticks by me, although radio work kept me away from writing anything for six months or more. His letter of a few days ago says, "Don't forget us when you have something in our line. I am not short of copy; that situation is better than it has ever been. But we'll always be happy to see a manuscript from you." And he encloses a news clipping that has become an article.

The editor who wrote those letters is Clinton E. Bernard, editor of *Good Business* magazine.

Did it just happen that I bumped into one fine and helpful editor? I've never bumped into any other kind. Bernard himself—all unwittingly—bumped me into the next one. He is Gene Whitmore, managing editor of the nation's oldest, largest magazine in the selling field, *Specialty Salesman*.

Since 1945 Whitmore has written me 24 letters. Checks have been in 23 of them. Letters from that editor are full of such expression as "Thanks for your fine articles . . . looking forward to other contributions . . . appreciate your attitude . . . fine writing job . . . certainly hitting your stride . . . thanks for being so prompt . . . sincerest thanks; hoping fervently for more material . . . we get many letters of commendation on your articles . . . you've done a lot for all of us in your writings."

What Whitmore has done for me is beyond saying. He, Bernard, and others like them have been immeasurably more helpful to me than I could possibly have been to them or to their magazines.

Naturally, I've tried to cooperate with editors. But for every nickel's worth of cooperation from my end of the line, they've returned friendly understanding and helpfulness that have been bringing in the dollars.

Specifically, what cash value—present or prospective—can right relationships with editors produce for the article writer?

Editors can, and many of them do, do such things as these: (1) Keep cooperative writers constantly informed of their current or future needs; (2) suggest the manner in which such articles should be

handled; (3) specify how rejects may be recast or changed to make them acceptable; (4) commission contributors to cover specific assignments (these may or may not involve travel; many can be carried out by correspondence); (5) point out how significant shorts can be expanded to full-lengths; (6) show how a single timely, meaty, or important article may become the basis for a series; (7) suggest specific markets for sale of rights to publication, in book or booklet form, of a published magazine series; (8) offer definite suggestions about where to market material not suited to their own requirements; (9) point out any weakness, deficiency, handicap, or objectionable writing habit which the contributor may unconsciously reveal; (10) recommend to fellow-editors that they contact writers who are especially capable of producing work exactly suited to the needs of such other editors; (11) indicate how market information, such as *A&J* lists and directories, can boost income; (12) direct writers to help from critics, analysts, agents, others whose services are proffered in *A&J* pages.

Letters from the editors have demonstrated to my entire satisfaction that they are not polecats. They are people—just like writers. Both share a common goal. Writers want to produce material worthy of publication. Editors, too, want writers to do just that.

Few editors can serve as critics or manuscript-menders, except in the most limited sense. But even big-time editors write as many helpful letters to writers as they can. I've never submitted a line of anything to the *Saturday Evening Post*, but an occasional personal note from him shows that Editor Ben Hibbs is fundamentally just as human, humble, and helpful today as when he worked on Oscar Stauffer's *Arkansas City Traveler* or taught college journalism in a little Western Kansas wheat town.

Editors are neither saints nor skunks. Each contributor, I repeat, makes them whatever they may seem to him. The wise writer, it appears to me—whether starting, well on his way, or soaring at the crest—will profit by cultivating cordial relationships with men who make magazines. Because these men can make writers, too.

INTENSIVE CULTIVATION BRINGS TRADE JOURNAL SUCCESS

. . . By RONALD J. COOKE



Ronald J. Cooke

Making a living from trade journalism seems to me to be somewhat like an old Chinese trick box I used to have. Newcomers invariably played with the box for long minutes trying to find out how to open it. Once they saw how it was done, there was no further difficulty. By the same token, anyone almost can make a darned good living from the trade press, once the secret has been uncovered. And make no mistake, there is a

secret to trade success—or maybe you prefer to call it method. Anyway, after spending close to a decade in the business, much of it as both a trade editor and a free lance writer, I have learned many little tricks which often mean the difference between the trade author who takes in around \$100 a month, and the writer who regularly gets four and five times this figure.

I am assuming you are capable of writing a fact-filled, tightly knit article, and also that you have some knowledge of picture-taking. If you don't take your own photos it will pay you to get a camera, as at \$3 each it doesn't take long to make a camera pay. As for learning how, why, any amateur can turn out acceptable work in three months

if he will practice religiously.

It doesn't matter whether you work 10 hours or 40 hours a week at trade writing, this system can help you double your income. I call it Intensive Cultivation. Until recently I made a first-rate living off a city of 100,000 people, which, as any trade writer will tell you, isn't easy—and I did it for over two years. I thank Intensive Cultivation for it.

You know how little land per capita there is in China. In order to live at all these people have to practice a form of intensive cultivation. That is, they grow a number of crops from one piece of ground in a year. They also plant gardens on roof tops or anywhere else they can find space. That is the basis of my trade writing plan. I milk every story source for all it's worth, and this often results in a dozen or more crops from the same piece of story ground.

Because examples are the best teachers, here are a few.

I visited a typical hardware store to get a merchandising article for a hardware paper. It had a poor front, but behind it was a whale of a story. Briefly the story was based on the fact that the retailer had introduced some self-serve sections. It didn't take long to get three photos of the gondolas and enough copy for 1000 words, a \$19 story at \$10 for copy at 1 cent a word and three photos at \$3 each.

These islands were news because of the way they were constructed. Also of interest were the proprietor's views on self-serving and what it has meant to his business. Then, because the story was of a Canadian store, there was opportunity to do a re-write of it for a U. S. hardware magazine, and add another \$10 to \$20.

One of these islands featured toys. A photo and a short article slanted to a toy publication will bring around \$8, and may be worth selling across the border, too.

The store had a fine gift section in the basement—china, glassware, and so on. There was a bit of story here on how the proprietor built up gift trade business by contacting people about to be married and their friends. A photo of the basement gift section and 800 words went to a glass and cutlery paper which liked gift stories. This brought \$12.

At the far side of the basement there was an electrical section. Actually one counter in all. But there was an unusual merchandising plan connected with this, and another photo and 300-word outline resulted. This went to an electrical accessory paper and another hardware publication, and brought a total of \$10.

(Note how it pays to discuss different departments with the people in charge. They have the little interesting angles that make good copy.)

So far we have netted around \$80—but we're not finished yet by any means.

I found that the store offered both cash and credit sales, but operated a plan whereby customers who didn't pay their bills when rendered were charged 2% per month. This resulted in almost no outstanding credit—and cleaned up some \$5000 worth of carry-over credit which this store had at the time the idea went into effect. Re-written to fit six different trades, including hardware and grocery, this idea alone brought in \$28.

The firm had a unique delivery system whereby delivery men used the tape from the cash register as their delivery slip—with the name and address of the customer scrawled across the top of it. This

and other points made a good short item of about 300 words adaptable to various fields, which brought a cent a word from a couple of papers, and sold at lower rates to several others, bringing a total of \$18. (Fillers of this nature do not have to carry the name of a store, and thus can be re-written and sold to almost a limitless number of papers.)

Still another short piece grew out of the two trucks the hardware merchant used. They were painted gaily and acted as travelling advertisements. Moreover they had special racks inside them for the holding of various breakable items.

A trucking magazine bought two photos and a feature, and another hardware paper also took a story. Total was \$30.

At this point I was rather tired of writing up this one hardware store, so I quit on it, knowing that eventually I would turn back to my notes and see several previously overlooked ideas, or remember another field that might be interested in a version of one of the stories already done. I had, however, made a little better than \$150 on the deal, including copy and photos, after making just one trip to the store, and putting all the copy through in one week.

And this is not an unusual case. Every successful trade journalist works on this basis. Some stories might give a greater number of features than the foregoing—others might be worth less coverage. But I contend that almost every feature is worth more than what most scribes get from it.

Remember that retail trade papers, and they constitute the largest trade field, are looking primarily for ideas which will help their readers sell more merchandise or do a better job. They don't care where the idea came from as long as it is applicable to the type of reader to whom they cater.

One of my most successful Intensive Cultivation jobs had to do with an automotive accessory store. This firm had about eight different departments, including radio, gifts, and so on. For about two weeks I worked on this small store and six months later checks were still coming in.

That's my secret. There is nothing more I can add, except to say that you are bound to succeed if you turn out the copy. Am I afraid of inviting competition after divulging all? Not at all. I've just sold my first novel and I'm hard at work on my second. I found the trades are great practice if you want to gravitate to another field—but I still do the odd trade article as I know from experience that it's a very fascinating and lucrative form of journalism.

A PLACE FOR EVERYTHING

By ALICE L. SCHWAB

A gentleman I chanced to meet
Completely swept me off my feet.
His flashing eyes and curly hair,
His dashing form, his *savoir-faire*
Entirely took me unaware.

So there I was—a maiden pure
Just dancing on a hook.
And tho' I'll never wed him
I'll use him in my book.

WRITING FOR THE FOUR-TO-TENS

Part III

By ETHEL M. RICE

BEGINNING AND MOVING



Ethel M. Rice

NOW that we are ready to plunge into our story, let's begin with enough excitement or interest—or both—to hold the attention with promise of excitement or interest—or both—to come. Then do let's keep the story moving, *moving*, MOVING! Just one red light and the delay is fatal! Recently I was reading to a small child. He was all interest until we reached one short paragraph that lagged. Immediately he slipped from my lap with: "No more now."

One of my books tells of two children riding their bicycles to a certain farm in the next town. On the way they notice a small kitten perched in a tree. My artist-collaborator (Mrs. Mary M. Stevens) had offered for illustration an exceptionally attractive drawing. Our editor, viewing the manuscript, immediately—and much to our surprise—cast aside this, our favorite page. Why? Because the mere suggestion of the kitten on his precarious perch in the tree hindered the story. Even though no mention of a pause was made, the reader subconsciously saw the bicycles slow down and the possible rescue of the animal. The children's objective was a specific farm, not merely a ride to no definite place, and the discovery of the kitten was a momentary turning aside from the straight path.

A book-length manuscript may deviate so long as continuity remains unbroken, but in a short story for a child it is better to follow the direct road, otherwise he may get lost in the detour.

Develop the story around a real and not too complicated plot. "Plot" sometimes scares a new writer. It merely means some problem to be solved or bested—the mystery of the missing lantern, the situation that calls for bravery, the overcoming of a handicap to some plan or purpose—some entanglement that is within the power or the imagined power of the child to untangle. The story of Columbus is, for example, the call for bravery and also the vanquishing of handicaps.

Be sure that your main character solves the plot through his *own* resources. Too many writers leave the solution to Nature, possibly abetted by the character's efforts, and then wonder why the story fails to make the grade. It should be the other way about. Let Nature have her fling in the denouement if necessary to the story, but beware of giving her all the glory. Make the main character—perhaps abetted by Nature—win the Oscar.

Let's take an example. Jim has unintentionally made an enemy of one of the larger boys. The latter owns a dog of which he is deeply fond. The dog disappears and the boy blames Jim for his

disappearance. Jim is anxious to find the dog and prove his innocence. He goes for a row on the lake. Now this is where Nature steps in. A sudden storm comes up and in spite of Jim's efforts to return, his boat is blown toward the middle of the lake, and it eventually lands—without Jim's help—on a small island where Jim is surprised to discover the dog.

So far, Nature has taken things into her own hands with no real effort on the part of Jim. Now if we allow him merely to await the storm's abatement and then to return with the dog, he has accomplished nothing as a hero—Nature is the real star.

So, instead of having him land on the island, let the wind blow the boat to within a few hundred yards of it, from where Jim is able to see the dog on the shore, but is unable to rescue him. As the squall dies down, Jim realizes that he now can handle the boat and that he has a chance to make the mainland in safety, but only if he wastes no seconds in trying to reach the island for the animal, as the sky predicts another squall. For his own safety, he pulls for home shore, then suddenly he whirls the boat about and heads for the island and the dog. He makes it, but on the return trip the second squall strikes and Jim has a hard fight to save them both. He seems about to lose when the wind turns and with final effort he makes the shore. Now we have Jim as the real hero, merely abetted by Nature, rather than allowing Nature to take the limelight abetted by Jim, because the latter has to *fight* against heavy odds in order to accomplish his purpose.

Always tuck into your story a few subtle hints that will enable the reader to decide what he might do under like circumstances, but be careful that the full solution is not too apparent.

Our characters should be the ones to tell the story—through the medium of what they do and say. There is no particular interest in the stated fact that Tommy owns a shiny top. Let Tommy take the top from his pocket and spin it and let it shine as it twirls.

It is dull information to tell that Susan wore a blue dress. It is far better to let her slip into her blue dress and button it up or down. Pep it with a dramatic touch. Add a smashing blue bow or a pink rosebud that just matches Susan's pink cheeks, and let Susan pat the blue bow or arrange the rosebud herself. Awaken the little reader's interest in the blue dress and the shiny top by what the characters do or say about them.

If the story is associated with an historical character or event or era, it is more clearly visualized if we tie the people and incidents somewhat with the present, at least to the extent that the child reader is able to live understandingly in the story rather than to find himself wandering in the too dim and unfamiliar past. Through natural conversation, through emotions and reactions that are

within the child's own experiences, this easily is accomplished.

The first New England Thanksgiving, for example, becomes a reality when the story children help to prepare the dinner, when they hunt for twigs with which to start the fire, or when their little noses sniff the promising scent of the roasting turkey. The Indian child of our story comes to life when she hugs a doll, however crude. The cherry-tree story of Washington—fictitious or otherwise—has made him a living character to children.

Several years ago I was impressed by a remark made by my then small son. Lying "tummy-down" on the floor nonchalantly turning the pages of a book that apparently held for him no particular interest, he suddenly paused and intently studied a picture. After a moment, "Mother," he said, "I never thought of it before, but Abraham Lincoln was a very little boy like me one time, wasn't he?" I glanced at the illustration—Lincoln as a boy, lying "tummy-down" on the floor with his book. You get the point—the tie-up with the boy's own experience that suddenly made the historical character *live*—made him a *real* person, rather than a mere visionary hero.

If we choose to write historically we must stick closely to historical facts, otherwise we are put to find ourselves challenged, but we need also to savor those facts with the present. There is no law that requires our story character to say, "Forsooth!" when he can as well say "Indeed!" Children enjoy reading informative stories that are interestingly written; they take pride in newly acquired knowledge personally gleaned from what they have read, but they are wary of a story that deliberately tastes of teaching.

DESCRIPTION

Scenic description is not appreciated by children, and therefore should be used tactfully if at all, in order to present the picture painlessly. To write impressively of "the grey dawn pierced by golden blades of sunlight" is sheer waste of time and type-punching energy and it doesn't mean a thing to the youngster except to present, perhaps, a vague mental picture of a shiny knife slicing an otherwise perfectly good sky, which doesn't necessarily belong in the story anyway.

If we do need the overhead, why not just state that it is five a. m. and the sun is coming out, and let it go at that? Or if we must make it scenic, let us merely say that the gay young rooster already is awake, perched upon the gate-post and crowing at the lazy sun who is just getting up. This at least presents to the child the fact that it is early morning, and that the day of the great adventure promises to be pleasant.

Even description should move. The crowing of the rooster, the sun just getting up, add their bit of action to the scene, and it no longer is stagnant.

Let's take another example: To state that the garden was brilliant with red poppies is words thrown away. We may as well mow down the poppies—the child doesn't see them anyway. But let little Betty of our story clap her hands and cry: "Oh, Bobby! Look! See those bee-utiful red poppies! Touch one!"—and the picture takes on life as the child visualizes the scene. Description through action and conversation is the ideal and only way to present "setting" as well as the story itself, to the child.

The do's and don'ts of all creative writing are practically the same. It's the old story of the straight line that is the shortest distance between

two points—the distance may be long or short, up or down, it may reach north, south, east, or west, but the straight line still remains the shortest distance between the two points. There is, however, one difference in the trip. It lies in the people who are doing the travelling.

Transport a group of older persons from New York to San Francisco. We find their interests are mainly in the scenery, the hotel accommodations, prominent places of interest and new acquaintances formed en route. The journey is peppered with more or less lively or intellectual or sophisticated conversation.

Now escort a group of young children over the same route. Their scenic interest is more apt to be centered on a herd of cows, a high mountain, a building in process of construction, plus a somewhat bored interest in places of note. The conversation is confined principally to a "what's this—what's that" and the main interest is less in the scene than in the lunch. The two trips cannot be handled exactly alike, yet the travel rules are the same in each case and the routes are identical. Just so in writing—there are no conflicting directions, they're all practically the same, but the *method of handling* them is changeable in harmony with the age group for which we are writing. This text, although following the same old route, tries to point out these material distinctions.

There are books and books and more books born for the sole purpose of trying to teach others "how to write." Necessarily each book is in part a repetition of the other. Most of these text-books dwell upon creative writing for mature readers rather than for children. As stressed above, the same formulas apply in most part to manuscripts offered for the child's book-shelf, BUT—the *presentation of the story, the descriptive element, the choice of words and the story conclusion*, even though following the general rules for story writing, *must be handled differently in the story that is written for children.*

(To be Continued)



Shepherds, published by the service agency of the Methodist Church at 1908 Grand Ave., Nashville 4, Tenn., is slanted toward pastors of the Methodist Church. Editor George H. Jones writes: "*Shepherds* is a magazine that rarely pays for its articles. Occasionally there is a particular article that it requests to be written and then it gives a modest honorarium. At present, however, we have much material on hand."

NEED WE SAY MORE?

A client writes: "you are the first agent—who ever did anything constructive for me. All others went off on a tangent with beautiful theories, none of which were practical." (name on request)

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ADVISING THE BEGINNER

By ALAN SWALLOW

QUESTIONS ABOUT FINANCIAL REWARDS



Alan Swallow

SEVERAL related questions this month may be considered in one article.

1. I'm told that writing doesn't pay. What are the chances of success?

Careers of many writers today—in every field of writing—demonstrate that writing can pay. How much it pays can almost be reduced to a formula: quantity of production X percentage of production sold X rate of payment. Increase in any or all of these factors makes writing pay better.

To consider chances for success is to consider another problem, however. All writers enter the field with the same chances. But they enter a field in which there is tremendous competition. I wish that census or other figures would tell us how many people in this country attempt writing at least occasionally, how many attempt writing as at least a sizable portion of their incomes, and how many reach a living wage from their writing. We don't know the exact number, but we know that at least the first two groups are to be numbered in tens and probably even hundreds of thousands.

The chances of "making writing pay" in the sense of making it pay sufficiently well for adequate support of a family are thus one in several hundred. But quite a large number of writers do make writing pay in those terms. They make it pay by putting real effort into their writing, by increasing their skill at writing, and by building up rates in their markets. In a very real sense, the chances for success are created by the writer himself.

I should not neglect the thousands of people who are frankly amateur writers. They seek in writing the joys and pleasures they can find in it. They make their living in other ways. Yet their writing frequently provides a supplementary income to their other work. Their writing provides a great proportion of the work published in our magazines and books. And when one of them becomes sufficiently consistent in producing and selling, he may decide to transfer to writing professionally for all of his income, thus crossing the thin line which divides the "professional" from the "amateur" writer.

As with many before him, the beginning writer is usually well advised to work frankly as an amateur. When he has built his writing income, he, too, may wish to choose the status of the professional.

2. Can a young author earn enough from writing to make it worthwhile?

The answer to this question depends upon how we define "worthwhile." If it means income adequate for family support, the answer is probably no. One can only say that for most writers reaching that income from writing is a long and difficult process; very few of the young can quicken the process so much that they can earn professional

income within, say, the matter of a few months or a year.

If we mean by "worthwhile" some other standard—supplementary income, the more intangible values of expression and publication—then surely the young writer who will work well at writing can have every hope of earning something of value for his efforts.

3. How much material does a writer have to turn out, either daily or weekly, to provide himself with an average income?

I refer the reader to the third paragraph of this column, in which I indicated a kind of formula: quantity of production X percentage of production sold X rate of payment.

Let's set up an example, presumably a person just starting to sell to the pulps. Suppose he averages a production of 1000 words per day or 30,000 per month. At first perhaps he writes well enough to sell fifty per cent of his production, or an average of 15,000 words per month. His average rate of payment might, at this time, be one and one-half cents. He then averages an income of \$225 per month.

To build this income, such a writer would usually try, first, to better his writing rather than his quantity of production, so that he could reach toward the sale of one hundred per cent of his production. As he did this, the value of his writing would increase in his own markets, since, first, he would be turning out better stories which would command better payment, and, second, his name as author would gradually become of more value to the editor. As he began to reach the top levels of payment or began to sell a portion of his work to the slick magazines, his production might fall down in quantity. The reason is that he would be putting more care into doing better work in a more highly competitive field, but the increased percentage of sales and the increased rates would step up his income markedly.

This is only one possible example. Many new writers start with the trade journals, the juvenile magazines, fillers, or even the slicks. But the relationships among the factors in the formula above will still remain and will need to be managed as best the writer can for himself.

4. What writing fields offer the greatest financial rewards?

There can be no easy answer to this question. Almost all writing fields have a number of people who get good financial return for their work, whether it be for trade, pulp, slick or special-interest magazines; for books; for radio and movies. Most spectacular payment, we know, lies in the largest slicks and in such special-interest magazines as the digests and picture magazines; in books which reach spectacular best-seller status or are produced in sufficient quantity in the class of popular novels which have value for their subsidiary rights; and in other forms of writing we are conscious of the extremely high salaries reached by the top writers for the movies.

[If you are a beginner, send in your most perplexing question.]

OLD GREETING CARD RULES BEAR REPEATING

By ALMA EDLER MacNETT

There are hundreds of people who have thought: "Seems as if I ought to be able to sell greeting card verses," but there they have stopped.

I had the same thought, but I went ahead and wrote verses, sent them out—and found that I could sell!

One of the first things I learned was that the greeting card companies knew what they wanted better than I did. If a company said, "No Valentine verses," I found I couldn't change its policy. If it said: "Only religious sentiments," I found I only hurt myself sending humorous verses.

Like most beginners at greeting card writing, I found my thoughts flowing in old, deep-worn grooves of trite worn-out expressions—"Your birthday is a milestone," "Dear Mother, always kind and true," "While the Christmas stars are twinkling," "Our boats are launched on life's broad sea." Every one of those expressions has a good idea—once it was as clear and sharp as a tread on a new tire, but now the tire is worn smooth.

I had to learn to think the old thoughts, but express them in new words. The same with trite rhyme, "many miles—see your smiles," "yesteryears—laughter and tears," "Christmas cheer—all the year," "though you know—love you so," "say you'll be mine—sweet Valentine," "joy and fun—everyone." There's the same old play on words—sweet, but *flat*. Verses that *merely* rhyme are easy to write but hard to sell.

My next stumbling block was the limiting pronoun. In writing to friends we invariably fill our letters with "I—I—I." But put out the "I" when writing a greeting verse, else you limit its sendability. This verse sold:

A tiny verse,
A word, or two,
To bring a get-well
Wish to you.

whereas this one would have had but poor chance of sale:

I send a verse
A word, or two,
To bring a get-well
Thought to you.

because it could not have been sent by a family, by husband and wife, by two girl friends of the recipient. "We" could have been used, but then the one person couldn't have sent it.

With special occasion cards the pronoun adds effectiveness. Nearly all relative cards can include "I" and Father's and Mother's Day cards can very well use it.

Though life has parted us, Mother,
And I must live far away,
I think of you ever and always—
Not only on Mother's Day.

Here the pronouns do not limit the verse so much as the sentiment which is one good only to use by one some distance from Mother. Since this is the situation in numberless cases the card has salability—though limited. However, the following sentiment is not affected by distance and could be sent by either a son or a daughter.

I think that in the bygone days
My Dad deserved a lot of praise;
Supposing he had chosen another
And you had never been my Mother!

In writing Christmas verse it is well to consider that probably almost as many cards are sent to warmer climes as to regions of ice and snow, yet cards abound with snow scenes and sentiments that "speed across the snow," or "go in spite of winter's chill." It is true that thousands of such cards are sold, but the card that can convey a Christmas greeting without reference to temperature or weather has its place.

The statement that verses are usually paid for by the line has set many a versifier to writing eight lines, when four or two would have carried the meaning better.

Use tact. "You may not be as beautiful" is a poor way to start a verse, for no one cares to be reminded of a lack of comeliness. After all, verses are intended to make the receiver feel better. Don't start a verse for a sick person by saying, "Though you are down and out," or, "Dark clouds now hang above your head." Sick people are often susceptible to suggestions; you want to cheer them up in your verses, not turn their thoughts to how bad off they are.

Some of the verses I have sold I have written for some special friend on a special occasion. If I feel such verses could have general appeal I try them out. The following marked "Sold" are of that type:

A little late—
Behind the date?
But then you know my style,
I you you early,
Love you late,
Love you all the while.

Why send our greetings far away
When nice folks are so near?
Best Christmas greetings to some friends
Who live not far from here.

Sometimes a parody on a Mother Goose rhyme, or part of a well-known poem, may make a catchy greeting verse. Always when I'm reading or listening to the radio or to conversation, I have my greeting sense attuned to the convertible idea. It may be a phrase, a brand new simile. Even illiterate people often use colorful speech that can give a greeting writer ideas!

Editors of the various greeting card companies take time to help the magazines such as the *A. & J.* prepare their lists of requirements. Surely we who submit can take these printed requirements seriously and send what those editors want.

Don't feel hurt if you see your verse on a card, and some of it has been changed. There was a reason for the change! What was it? If you can figure it out, you'll soon be writing better verses, more salable ones.

You don't have to be a poet—but do know your English and practice the art of making an old wish in a new way.

GREETING CARD MARKETS

Ace Engraving & Embossing Co., 422 S. Dearborn St., Chicago. Mostly staff-written, but some sketches for Christmas Cards bought from free-lances. Rates vary depending on idea and workmanship.

American Greeting Publishers, 1300 W. 78th St., Cleveland. O. Humorous ideas and verses for all occasions by experienced greeting card writers only. Novelties. Robert McMahon. 50c a line and up.

Artifloss, Inc., 43 W. 57th St., New York. Christmas cards. Unrhymed sentiments. Rate of payment not given.

Artistic Card Co., 1575 Lake St., Elmira, N. Y. Christmas, birthday, convalescent, everyday verse, 4-8 lines. 50c-\$1 line. Query.

Barker Greeting Card Co., Barker Bldg., 14th & Clay St., Cincinnati, O. Humorous, holiday, everyday, juvenile, verse, preferably 4 lines. Rate of payment depends on merit of idea or verse. Novelty and humorous ideas, unusual and different. Alvin Barker, Ed.

Brown & Bigelow, 1286 University Ave., St. Paul, Minn. "Copy and ideas we buy are for novelty business greetings only for holiday distribution," informs A. U. Spear. The only greeting card verses bought are humorous Christmas ones. Ideas, too, must be humorous. Rate of payment depends on each idea accepted.

Burgoyne (Sidney J.) & Sons, Alleghany Ave. at 22nd St., Philadelphia 32. Ideas pertaining to greeting cards, as well as verses. Interested especially in Christmas greeting cards. Price varies with individual card and writer. At present has sufficient material to take care of requirements. Sidney J. Burgoyne.

Butler-Thomas Co., 1315 Cherry St., Philadelphia, Pa. Mostly staff-written; some sketches bought.

Buzza Cardozo, 127 N. San Vincente Blvd., Los Angeles 36. Holiday, convalescent, religious, juvenile, sentimental, everyday, birthday. Uses all kinds of verse from 2 to 8 lines; unrhymed sentiments. Ideas must be clever. 50c a line, in 14 to 21 days. "Greeting cards are personal messages so write them as naturally as possible."

Crestwick, Inc. (Formerly Herbert Dubler, Inc.), 251 4th Ave., New York 10. Easter, cute Valentine, convalescent prose, religious everyday prose, and general prose texts. Preferably four lines. Also in the market for clever art and text ideas 50c a line on acceptance. Where unusual sketch is submitted, payment would be commensurate with style of idea. Will accept material beginning August 15.

Deutsch, J. M., 446-448 Broadway, New York 13, is in the market for neither greeting verses nor ideas at present.

Exclusive Co., 29 N. 6th St., Philadelphia 6. Christmas cards only with very short formal greetings. No verse. D. Fallows.

Gartner & Bender, Inc., 1104 S. Wabash, Chicago 5. Holiday, humorous, convalescent, religious, juvenile, sentimental, everyday, birthday. Verses 2 to 8 lines; unrhymed sentiments; clever ideas submitted in sketch and verse dummy. 50c a line up, Acc. Especially interested in humorous material. Janice Trimble, Ed.

Gibson Art Co., Cincinnati, O. Helen Steiner Rice, Ed. Completely staff written.

Goodmark of Hollywood, 416 Wall St., Los Angeles. Not in the market at present.

Greetings, Inc., 8 Richards St., Joliet, Ill. Holiday, convalescent, religious, juvenile, conventional, everyday, birthday verses, 4 to 8 lines; occasional unrhymed sentiments; humorous and clever ideas. 50c a line, Acc. "We like our verses to be conventional in style, simple in wording, clear in grammatical construction, and fresh and original in theme." Miss Grace Ingram, Editor.

Greentree Publishers, Inc., 664 Commonwealth Ave., Boston 15, Mass. Holiday verses of varying length; unrhymed sentiments; clever ideas. Regular rate of payment.

Hampton Art Co., 470 Atlantic Ave., Boston 10. Buys moderate amount of humorous, everyday, juvenile, 4-line verse; rough ideas. Standard rates, Acc. H. A. Bates, Ed.

Ho Corporation, 207 E. 37th St., New York 16. Verse bought from free-lances. Special needs at this time are Valentine and Easter verse. Usual rate of payment.

Keating Co., The, 22nd & Market Sts., Philadelphia 3. Staff written.

Miller Art Co., 1190 Fulton St., Brooklyn, N. Y. Humorous, sentimental, holiday, birthday, and everyday. 4-8 lines. Ideas of various types. Usually 50c a line.

Norcross, 244 Madison Ave., New York. "We seldom buy verses in the open market as we have our own staff."

Novo Products, Inc., 1757 N. Park Ave., Chicago 14. Comic racy cards for Christmas, everyday, Valentine, birthday. Clever ideas adaptable for comic type. \$7.50, Acc. "We are the only publishers of quality comic cards. We desire very funny, clever, but not obscene cards. A sketch is preferable. No sentimental or religious ideas. Partial to ideas with a surprise ending."

Paramount Lines, Inc., 109 Summer St., Providence, R. I. Holiday, convalescent, religious, juvenile, sentimental, everyday, birthday verses, 4-8 lines; unrhymed sentiments, particularly comics; clever ideas. Submitted in rough dummy form, 50c a line. Acc. "Every verse should have a wish or a greeting, be written in conversational language, express an emotion or feeling the purchaser would say if writing it himself. . . . verses should be exact in rhyme and meter." Theodore Markoff, Ed.

Quality Art Novelty Co., 787 11th Ave., New York 19. Exceptionally good Valentine, Easter, Mother's Day, Father's Day, graduation, etc., 4-8 lines. 50c a line, up, Acc. Addison H. Hallock.

Rose Co., The, 24th and Bainbridge St., Philadelphia 46. Holiday, convalescent, everyday, birthday, relations. Four-line verses; clever ideas. 50c a line at once. "Modern, light—but not flippant; warm, but not over sentimental." "Ideas in any form bought; payment based on value to us. Rate usually higher than for verses."

Rust Craft Publishers, 1000 Washington St., Boston 18. Mostly staff written.

Schwer Co. (Charles Co.), 165 Elm St., Westfield, Mass. No verse at present. Some ideas bought.

Stanley Mfg. Co., 804 E. Monument Ave., Dayton, O. No longer in market. Completely staff written.

Summerfield, 183 Varick St., New York 14. Christmas cards, 4- to 6-line verses. 50c a line, within month.

Treasure Masters Corp., 605 4th Ave., S., Minneapolis. Holiday, convalescent, religious, juvenile, sentimental, everyday, birthday verses, 2, 4, & 8 lines; clever ideas. Higher than average rate paid promptly. "We are very interested in securing full time sentiment authors for our staff as well as free lance and we are seeking clever ideas in cut-outs and trick folds for humorous, children's and general cards, as well as humorous sentiments and gags. We are seeking the best for which we will pay very well." Helen M. Amenrud, Ed. (Overstocked till fall.)

Volland, The P. F. Co., 8 Richards St., Joliet, Ill. "We buy short general greeting card verse for all occasions everyday, and are particularly interested. At present, in seeing humorous material of 2 and 4 lines. Payment on generals is 50c a line and up, depending on merit. Humorous ideas receive higher rates. Reports in two weeks. Buys ideas in rough dummy form. Marjorie Grinton, Editor.

Warner Press, The, (Gospel Trumpet Co.) Anderson, Ind. Holiday, convalescent, religious, juvenile, everyday, birthday verse, 4-8 lines; a few unrhymed sentiments. 25c-50c a line. Acc. "Can use only religious or semi-religious sentiments. They must not be sentimental, or 'preachy,' or doctrinal. Prefer to have a suggested scripture text, with Biblical reference accompany each sentiment. No payment for Scripture."

White & Wyckoff Mfg. Co., Holyoke, Mass. Does not wish to be listed as a market, as 99% of the material received when verse was solicited was found absolutely unsuitable for the company's particular needs.

White's Quaint Shop, Westfield, Mass. Completely staff written.

Zone Co., 60 S.E. 4th Ave., Box 1268, Delray Beach, Fla. Holiday, everyday, humorous, juvenile, and birthday unrhymed sentiments and clever ideas. 4-8 lines. 50c a line, Acc. Prefers Florida or Tropical motif; Florida photos; Florida pen-and-ink sketches.

SELL YOUR SHORT-SHORTS, SERIALS, ARTICLES, COLUMNS, POEMS

\$50, \$100, \$300, are some of the prices paid for published short-shorts. If you have written a short-short which you think should sell, by all means let me try it for you in the current popular markets. Markets are also wide open for all types of serials and novels, syndicate columns and verse fillers. Reading and handling fees: \$2 for short-shorts up to 2,000 words; \$3 from 2,000 to 5,000 words; serials and novels, \$10; articles and columns, \$3 up to 3,000 words; poems, \$1 each. Sales commission 10% on American, 15% Canadian, 20% on foreign sales.

Author: Technique Sells the Short-Short: \$2.00, Short-Short Stories: \$2.00; Co-Author: Writing the Short-Short Story: \$2.50.

ROBERT OBERFIRST, Literary Agent

P.O. BOX 539, OCEAN CITY, NEW JERSEY

THE AUTHOR AND JOURNALIST'S HANDY MARKET LIST OF

JUVENILE MARKETS

GENERAL FIELD

BOYS AND-YOUNG MEN

American Farm Youth Magazine, Jackson at Van Buren, Danville, Ill. (M-25) Outdoor, rural, modern agricultural articles 100-1000, adventure, mystery, action short stories 1000-4000, adventure novelettes 6000-12,000, jokes, short stories 100-350. Robert Romack. 1/4c up, photos 50c to \$2, Pub. (Sample copy, 25.)

American Newspaper Boy, The, Winston-Salem 7, N. C. (M) Uses limited amount of short fiction, 1900-2100, preferably, but not required, around local newspaper carrier boy characters. Author should consult a newspaper circulation manager. No carrier contests, prize awards, etc. Humor; mystery. Permission should accompany each Ms. for material to be reprinted or syndicated to other newsboy publications in U. S. and Canada. Bradley Welfare. \$15-\$20, Acc.

Boys' Life, 2 Park Ave., New York 15. (M) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, mystery, achievement, short stories 2000-3500; serials 3 to 4 installments of 4000-5000, cartoons. Irving Crump. 3-5c, Acc.

Open Road For Boys, The, 136 Federal St., Boston 10. (M-20) Long or short stories and articles on aviation, sports, western, rural, business, science; fillers; manners, grooming, cartoons and cartoon ideas. For boys 11-17. Don Samson. Acc. on quality basis.

Tex Ranger Magazine (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (Bi-M-10) Short stories, adventure, mystery, sports. Aimed at boys 10-16. Flat rates, Acc.

Varsity, (Parents' Institute) 52 Vanderbilt Ave., New York 17. (Bi-M-15) Articles and fiction to 2500, male angle, for high school-collegiate (18-22) age group. Fillers; cartoons; cartoon ideas. Jerry Tax. 5c, Acc.

GIRLS

American Girl (Girl Scouts), 30 W. 48th St., New York 19. (M-20) Girls, ages 10 to 17. Action short stories 3000; articles, 500-2000; short-stories, 1000; 2-6 part serials, mystery, family life, sports, adventure, historical, dealing with young people's problems. Esther R. Bien. 1c up, Acc. 1st serial rights only.

Calling All Girls, (Calling All Girls, Inc.) 52 Vanderbilt Ave., New York 17. (M-15) Short stories to 2500 for girls 14-17 with chief characters girls in teens; dramatic, vivid, natural. Also non-fiction, 1000-2000, on subjects of interest to girls of this age. Claire Glass, Ed. Payment according to length and merit, Acc.

Polly (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (M-10) How-to-do-it fillers under 200, for girls, 8-17; 4-installment mysteries; ideas or scripts for comics appealing to girls; news of girls; jokes; photos. Jean M. Press. 3c; comics, \$6 page; photos, \$5, Acc.

Seventeen, (Triangle Pubs.) 11 W. 42nd St., New York 18. (M-25) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Helen Valentine, Editor-in-Chief. Good rates, Acc.

Sub-Deb Scoop, The (Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M except Aug.-5) Light, humorous boy-girl dating relationship, good grooming articles, 750-1000, \$7.50-\$25; short stories, 1000-1500, girl-boy relationships, teen-age subjects, to \$25; light verse, 4-to-16 lines, \$2.50-\$5; quizzes, 750 and up, on good grooming, personality, etc.; \$7.50-\$20; news items concerning teen-agers 150-400. Maureen Daly. Acc. Does not release sup. rights.

BOYS-AND GIRLS

Adventure Trails for Boys and Girls, Pine Spring Ranch, Steamboat Springs, Colo. (Bi-M-10) Authentic out-of-doors, animal, rural, educational stories. True child stories. Verse. Helen Chase Johnson. No payment. Child authors encouraged.

American Junior Red Cross Journal, The, National Red Cross Headquarters, Washington, D. C. (8 issues-15). Timely articles on life in other lands, service, better human relations, history, geography, travel, science, nature, music, sports, 600, short stories of teen-age interest, 1800-2000. Lois S. Johnson. (First Serial magazine rights and translation rights.)

Canadian High News, 73 Adelaide St. W., Toronto 1, Canada. (W-5) Articles covering teen-age achievements, adventure (no fiction), success, heroism, 500-1500, also personality sketches; interviews with celebrities of stage, screen, radio, bands. Mary Lou Dilworth. \$5-\$35.

Calling All Kids (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (Bi-M-10) Juveniles to interest children 4-8. Harold Schwartz.

Child Life (Child Life, Inc.) 136 Federal St., Boston, Mass. (M-25) Short stories, 900; plays for children 4-9; articles

essays; very short humorous verse. Mrs. Anne Samson. 3c, Acc.

Children's Activities, 1018 Wabash Ave., S., Chicago 5. (M-Sept. through June-50) Seasonal short stories all age levels to 12; serials for children 3 through 12 (each chapter a complete episode); verse. Frances W. Marks. 2c and up by arrangement with author. Verse, 50c a line.

Children's Play Mate Magazine, 3025 E. 75th St., Cleveland 4, O. (M-15) Nursery stories, 1000; mystery, adventure, pioneer, seasonal stories to 1800 for older children. Esther Cooper. 1c, Acc. (Slow.)

Highlights for Children, Honesdale, Pa. (M) Vivid short stories, not over 950 words with suspense to the end; some good short verse; simple things to do; for children 2 to 12. Dr. Garry Cleveland Myers. Liberal rates.

Jack and Jill (The Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M-25) Juvenile short stories, 1800; serials (installments not over 1800); articles 600, verse. Ada C. Rose. Rates not stated. Acc.

Junior Arts & Activities, 538 S. Clark St., Chicago 5. (M during school year-50) Articles and arts and crafts projects for schools. Unstated rates, Pub.

Jr. Magazine, 812 N. Dearborn St., Chicago 10. (10 times-60) Features on fine arts, science and industry, hobbies, nature, etc., to 1000. (Give sources of glossy prints for illustrative purposes.) Pre-school stories to 500, songs, music, and play activities. If interested in submitting Ms., send outline of your training and experience in teaching and writing for children, and, if possible, a printed sample of your writing. Adele M. Ries, Mng. Ed. Payt. early part of month preceding Pub.

My Weekly Reader (American Education Press), 400 S. Front St., Columbus 15, Ohio. (W-\$1 yr.) Material entirely staff written. Eleanor M. Johnson, Mng. Ed.

Story Parade, 200 5th Ave., New York 10. (M-30) Strong, well-written stories for children 7-12, 1000-2500. Barbara Nolen. 2c, 30 days after contract.

Young America (Eton Pub. Corp.), 32 E. 57th St., New York 22. (W-5) Young people, 12 to 16. Short stories 1200, broadly educational background. Mary Hector, Fiction Ed. \$50 per story, Pub.

Young America Junior Reader (Eton Pub. Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written, but may buy some short fiction and verse for supplementary reading, junior grades. Nancy Larriek. 2-3c.

Young America Reader (Eton Publishing Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written, but market for short fiction (adventure, mystery—stories laid in specific U. S. or foreign locales preferred) and verse for supplementary reading primary grades (8-11). Nancy Larriek. 2-3c.

COMIC AND CARTOON MAGAZINES

Acc Comics, **King Comics**, **Magic Comics**, (David McKay Co.) 604 S. Washington Sq., Philadelphia 6. (M-10) Cartoon strips chiefly obtained from King Features Syndicate; some original work for puzzle page. Ruth Cridland. 2c, Acc.

America's Best Comics (Q-10), **Thrilling Comics** (Bi-M-10), **Real Life**, **Black Terror**, **Fighting Yank** (Q), **Exciting Comics** (Bi-M-10), **Coo-Coo Comics**, **Happy Comics**, **Goofy**, and **Barnyard Comics** (Bi-M), **Supermouse**, **Spunky**, (Better Publications) 10 E. 40th St., New York 16. Purchase continuities for strips. Write giving details before submitting. Joseph G. Archibald. State price desired. Acc.

Famous Funnies, 500 5th Ave., New York. (M-10) Cartoon strips obtained from regular sources; considers original cartoon work. Harold A. Moore. Action short stories, 1500. \$25 each, Pub.

Fawcett's Comic Group Comics, 67 W. 44th St., New York 18. Really funny adventure stories to 1500. Ex-Ed. Will Lieberman; Short Story Ed., Wendell Crowley. \$25 story, Acc.

Feature Comics, (Comic Favorites), 322 Main St., Stamford, Conn. (M-10) Comic strips, chiefly of syndicated origin. Edward C. Cronin.

Walter Lantz's New Funnies (Dell), 261 5th Ave., New York. (M-10) Comic-strip material, chiefly furnished by syndicate or staff artists. Albert Delacorte.

Topix, 147 E. 5th St., St. Paul, Minn. (30 issues yearly.) Comic magazine catering chiefly to school trade. Desirable stories—lives of Catholic saints or heroes; true stories of any sort involving some Catholic background or twist, usually with modern setting. No romance. Francis McGrade. \$5 page, Acc.

True Comics (True Comics, Inc.) 52 Vanderbilt Ave., New York 17. (M) Featured comic scripts dealing with persons or events, past and present, 1-12 pages long. Harold Schwartz. Send synopsis first. \$6 page, Acc.

RELIGIOUS PUBLICATIONS

SENIOR AGE (16 years up)

(Boy and Girl)

Builders. 3rd & Reilly Sts., Harrisburg, Pa. (W) Short stories with clean-cut characters for youth 18 and over, to 1500. Raymond M. Veh. \$5 a story, Acc. Releases sup. rights.

Classmate (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Short stories and articles, poems. J. Edward Lantz.

Conquest (Nazarene Young People's Society), 2923 Troost Ave., Box 527, Kansas City 10, Mo. (M) Particularly interested in good dramatic short stories, 2000-2500 with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; inspirational articles, 1000-1200, and some shorts—definitely spiritual, but not "preachy". Age level, late teens and early twenties. Overstocked with verse at present. J. Fred Parker, Ass't. Ed. \$3.75 per 1000, min.; poetry, 10c line.

Council Fires (Christian Publications, Inc.) 3rd & Reilly St., Harrisburg, Pa. Interesting stories for high school and college-age readers, 2000-2500. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no religious, shortlets, fillers, poems, jokes, drawings, etc. Address Mss. to A. B. Anderson, 280 W. 44th St., New York 18.

Horizons (Brethren Pub. House), 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates, Acc.

Forward (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Young people 18 to 23 years. Short stories 3000; serials 4 to 8 chapters, 3000 each; religious and nature poetry; authoritative nature, biographical, historical, popular scientific and youth activities articles, 1000, with 8x10 inch glossy prints. Catherine C. Casey. 1/2c up, Acc.

Front Rank, 2700 Pine Blvd., St. Louis 3. (W-5) Short stories with zip; interesting articles for young people and adults; poetry, witticisms; cartoons; career articles; oddities of animal life; picture stories. Avoid sentimentality. Min. \$4 per 1000, Acc.

Onward, Box 1176, Richmond, Va. (W-5) Presbyterian young people. Character building short stories, serials, articles, editorials. Ruth D. See. Rates not stated. (Overstocked.)

Our Young People, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates, Acc.

Pilgrim Youth, 14 Beacon St., Boston 8. (M-20) Articles on science, vocations, sports, music, nature, religion, biography, 1000-2500; short stories (adventure, sports, humorous, youth problems, school) 2000-3000. Slanted to high-school age youth. J. Elliott Finlay. Fiction, 1c, Acc.; Non-fiction, 2/3c. Pub. Sup. rights released.

Power (Scripture Press), 434 S. Wabash, Chicago 5. Articles, 1700; short stories, 1500; serials, 2- or 4-part, 1500 each; anecdotes; all showing that Christianity really works. Don't preach. James R. Adair. Up to 1c, after first of month.

Sunday Digest (David C. Cook Co.), 850 N. Grove Ave., Elgin, Ill. 16-page paper for young men and women 19 to 23 and up. Fiction, from serials to anecdotes, full of excitement, life, drama, romance, adventure. Stories about people, living or dead, real or imaginary. Humor, fact or fiction form, or anecdotes. Religious material is largely—but not wholly—staff written. Sports stories and articles; good animal stories; hobby material. Fiction, 1500; articles, 1000-1500. Jean B. MacArthur, Mng. Ed. 1c-2c, weekly. For full story of requirements, see P. 9, March A. & J.

Young People, (Am. Baptist Pub. Soc.) 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) Young people over 16. Short stories 2000-3000 dealing with present-day problems and interests; serials 4-10 chapters, 2000-3000 each; religious, fact, hobby, how-to-do articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories, \$20 up, Acc.

Young People's Paper, (Am. Sunday-School Union) 1816 Chestnut St., Philadelphia 3. (W) Late teen ages. Interdenominational feature and inspirational articles to 1500; short stories 2000; fillers 500. All articles and stories must present some phase of Bible truth. 1/2c, verse 50c stanza, Acc. William J. Jones.

Youth (Section of *Our Sunday Visitor*), Huntington, Ind. (W) Short stories 1900; articles of general interest to young people 16 to 25 yrs. 700. F. A. Fink, Paul Manoski. 1/2c up, Pub.

INTERMEDIATE AGE (12 to 18)

(Boy)

Boy Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10. (W) Boys 13 to 19. Character-building stories 1800-2000; articles, miscellany. 1/3-1/2c, Acc.

Boys Today (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (W-2) Boys 12-16. Short stories 3500. Rowena Ferguson.

Canadian Boy, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age boys. Short stories, serials, verse, photos. Archer Wallace. 1/2c, Acc. (Overstocked.)

Catholic Boy, The Notre Dame, Ind. (M-except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 2500; articles with photos, 1000-2000, with boy appeal; hobby and career articles; some religious articles. Cartoons and cartoon ideas. M. M. Phelps. 1 1/2c up, Acc.

Pioneer, (Presbyterian Board of Christian Education) 930

Witherspoon Bldg., Philadelphia 7. (W) Short stories, 2500; serials of same length in 3 to 8 chapters; illustrated articles, 500-1000, occasional verse; all of interest to boys 11-15. A. E. Reigner. 1/2c, Acc.

(Girl)

Canadian Girl, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Agnes Swinerton. 1/2c, Acc.

Catholic Miss, The 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. John S. Gibbons. 1/2c up, Acc.

Gateway, (Presbyterian Bd. of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Girls 11 to 15. Short stories 1500-2500; serials 3-8 chapters, 1500-2500 each; articles, 500-1000, editorials, occasional verse. Aurelia Reigner. 1/2c up, Acc.

Girlhood Days (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Girls 13 to 19. Character building stories, 1800-2000; articles, miscellany. 1/3c up, Acc.

Girls' Companion, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for girls 12 to 17, to 1500. 1c up.

Girls Today (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (M-2) Girls 12-15. Short stories 3500.

(Boy and Girl)

Friends (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' moral, informational, inspirational articles, 100-1200; short verse; fillers. P. R. Koontz. 1/4c, Acc.

Our Young People (Augsburg Pub. House), 525 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories, photos for illustration, young folks 12 to 17, 2500. Gerald Giving. \$4 per 1000. 10th of month after Acc.

Teens, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 12-15. Challenging, realistic short stories, preferably with Christian or social slant, 2000, boy and girl characters; serials, 8-13 chapters, 2000 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated, 800. Short stories, \$15 up; articles, \$5 (inc. photos.)

Upward (Baptist Sunday School Board), 161 8th Avenue N., Nashville 3, Tenn. Short stories 2500-3000; articles 500-1500, with or without photos; verse; all of interest to boys and girls 13-16. Josephine Pile. 1/2c up, Acc.

Vision, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis. 2000, poems up to 20 lines; illustrated articles 100-1000. Marjorie Thomas. \$5 per M, Acc. Releases book rights.

Young Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls. Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1000 words per installment; plays 1200. Cartoons, \$15; short stories, \$50 min.; serials, \$100-\$300, non-fiction, 2c up. James T. Feeley. Acc.

Young People's Friend, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1000-2500; serials 8 to 15 chapters; verse 3 to 8 stanzas. Ida Byrd Rowe. \$3 per M, Pub. (Sample copy, 3c.)

Young People, The. Rte. 3, St. Peter, Minn. (M) Short stories, 1500-3000, with Christian spirit, feature articles, 100 to 1200, on Bible, church, Christian life, character building, nature, biography, travel, music, rural youth work, Scouting, hobbies, etc. Photos, up to \$5; low rates. Rev. Emory Johnson. Releases sup. rights.

Youth's Comrade, The, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls, teen ages. Short stories 2500; articles, 800-1000; serials, verse, art work, religious and out-of-door subjects. Mrs. Dorothy Davidson. \$3.75 per M, Acc.

Youths Story Paper, (American Sunday-School Union) 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis, 1200-1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones.

JUNIOR AGE (9 to 12)

Boys and Girls

Boys and Girls, (The Otterbein Press) Dayton 2, Ohio. (W) Junior, 9 to 11. Short stories of character building value, historical, informational nature, under 500; verse; photos. Edith A. Loose. Low rates, Acc.

Boys' and Girls' Comrade, (Gospel Trumpet Co.) 5th and Chestnut, Anderson, Ind. (W) Ages 9 to 15. Stories of character building or religious value 1000 to 2000; serials 5 to 10 chapters; verse 2 to 6 stanzas. Ida Byrd Rowe. \$3 per M. Photos 50c to \$2, Pub. (Sample copy, 3c.)

Children's Friend (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories for ages 9-12, religious note liked; photos to illustrate, 1600. Gerald R. Giving. \$4 per M. 10th of month after Acc.

Explorer, The, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 1/2c, Acc.

Journeys, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; puzzles; photos. Low rates, Acc.

Juniors, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 9-12. Short stories, Christian point of view, boy and girl characters, 900-2200; serials 4-8

chapters, under 2300 words each. Educational articles 100 to 1000. Some poetry. Up to \$7.50 per M, Acc.

Junior Boys and Girls, (Christian Publications, Inc.) Huntington, Pa. (W-\$1 yr.) Interesting stories for girls and boys (9-15); must have a definite spiritual appeal. Seasonal stories should be sent 8 mos. ahead of publication time. Not buying articles, puzzles, poems, shorties, etc., at present. P. B. Christie, Ed.; C. E. Shuler, Assoc. Ed. Acc., at rates varying according to value of material and care used in preparation.

Junior Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories, simple vocabulary 800-1000, \$40; articles 300, serials up to 3200; short fillers, jokes, verse, 12 lines. James J. Pflaum. Photos \$5, Acc.

Junior Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 1200 and 1800; illustrated hobby and handicraft articles 200-300.

Junior World, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1500; poems up to 20 lines; illustrated informative articles (state source) 100 to 1000. Hazel A. Lewis. \$4 to \$5 per M, Acc.

My Counsellor (Scripture Press), 434 S. Wabash Ave., Chicago 5. (M in weekly parts, \$1.25 yr.) Short stories, a few 2-4 part serials, for boys and girls 9-13; articles of boys and girls who are doing something unusual as Christians; object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant. Florence M. Beabout. 1/2c-1c month following Acc. (Sup. rights released on request.)

Olive Leaf, (Augustana Book Concern) Rock Island, Ill. (W) Boys and girls, 8 to 11. Religious, adventure short stories 600; articles 500; verse 8 to 12 lines. Submit mss. to Miss Lauree Nelson, 2445 Park Ave., Minneapolis 4, Minn. 1/2c, Acc.

Sentinel, The, (Baptist Sunday School Board) 161 8th Ave., N., Nashville 3, Tenn. Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse, 4-12 lines. 1/2c, Acc.

Trails for Juniors, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Marion C. Armstrong.

Treasure Chest, (Geo. A. Pflaum, Publisher, Inc.) 132 N. Main St., Dayton 2, Ohio. (2M-10) Fiction scripts, 4-6 pages, in either one or several episodes; factual scripts on subjects of interest to 5th to 8th graders, accompanied with references to source material; action-filled text stories of all kind, 1500-2000, or 1- to 4-part serials. No "super" or "fantastic" stuff in script or stories. Joseph G. Schaller, Jr. Scripts, \$8, page; text stories, \$55; art work, \$30, Acc.

Vision, 2700 Pine Blvd., St. Louis 3. (W) Fiction and articles to 2000, of interest to boys and girls, 12-18; cartoons, verse. Marjorie Thomas. 1/2c Acc.

What to Do, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys and girls 9 to 12, to 1500; things to do; games; tricks. 1c up.

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-50) W.C.T.U. Children's paper. Short stories up to 1000. M. R. Powell. 1/2c, Acc. Verse, no payment.

Young Israel Viewpoint, (Keden Pub. Co.) 3 W. 16th St., New York 11. (Bi-M-20) Feature articles and short stories with authoritative background of general Jewish interest. 700-2000; poetry with Jewish angle and articles. Moses H. Hoenig. \$5 page, Pub.

Youth for Christ Magazine, 130 N. Wells St., Chicago 6. (M-15) Out-of-doors, domestic, religious, rural feature articles, youth-slanted; logical, evangelical point-of-view short-stories and stories to 3000; verse which presents and solves a problem—no mere descriptive words or sentiments; cartoons with wholesome youth appeal. Ken Anderson, Mng. Ed. 1c, Acc; verse, 25c a line; photos by arrangement. All subsequent rights released to author.

Youth's Story Paper (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis; 1200 to 1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 1/2c, verse 50c stanza.

TINY TOT AGE (4 to 9)

(Boy and Girl)

Children's Friend, The, (Primary Association) 36-40 Bishops Bldg., Salt Lake City. (M-20) A monthly for boys and girls 5-12. Outstanding seasonable outdoor adventure and whole-

some action stories, conforming to Christian ideals, 800-2500. Some poetry, 1/2c, prose; 12 1/2c line for verse, Acc.

Dew Drops (D. C. Cook Pub. Co.), Elgin, Ill. (W) Children 6 to 8. Short stories, 700-900; puzzles, games, and very short articles. 1c up, Acc.

Little Folks (Augsburg Pub.) House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Stories up to 400-450, moral, religious note, for ages 5-8; verse. Gerald R. Givings. \$4 per M, 10th of month after Acc.

Little Learner's Pacer, (David C. Cook Pub. Co.) Elgin, Ill. (5 or more sets of 13 weekly leaflets to one address, 8c a set per quarter). Short stories for tiny tots, 4-6, 400; pictures to color; very simple picture puzzles. June Volk, Mng. Ed. 1c, Acc.

Little Folks, 2445 Park Ave., Minneapolis, Minn. Religious short stories for small children, Mrs. C. Vernon Swenson. 1c, Pub.

Our Little Messenger, 132 N. Main St., Dayton, Ohio. (W-during school year.) Short stories, 350-400, for 6-7-yr.-olds. Miss Pauline Scheidt, 434 W. 120th St., New York. Good rates, Acc., depending on merit of story.

Pictures and Stories, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-900. Mattie Luia Cooper.

Stories for Children, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-500; nature, religious verse; photos of nature, children. Ida Byrd Rowe. \$3 per M, Pub. (Sample copy, 3c.)

Stories (Presbyterian Bd. of Christian Ed.), 930 Witherspoon Bldg., Philadelphia 7. (W) Children, 5 to 8. Character-building and spiritual short stories 500-800. Stories of world friendship and of Bible times. Things to make and do. Elizabeth M. Cornelius. 1/2c up, poems under 16 lines, 10c a line, Acc.

Storyland (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W-75c yr.) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500, drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. \$4 to \$5 per M, Acc.

Storytime, (Baptist Sunday School Bd.) 161 8th Ave., N., Nashville 3, Tenn. (W) Children 4 to 8. Short stories 400-700; articles and suggestions for playthings children can make, 200-300; verse 2-12 lines. 1/2c, Acc.

Story World, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W-2) Children under 9; short stories 500-700; simple illustrated story articles up to 400; short verse. Up to \$7.50 per M, Acc.

Tell Me, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. 200-600 articles, short stories, 600-800, verse. Genevieve Crist. Low rates, Acc.

YOUNG LOVE COMICS

Every month there are appearing on the newsstands new 10-cent love and romance comics beamed at the young miss 16 to 18 years old, but doubtless most popular with girls 14 to 16, just growing starchy-eyed over love dreams.

Some of the books contain only picture-stories of young love and its problems; others intersperse picture stories with text stories, and carry features, combined text and drawings, on fashion, beauty, etiquette, and the like.

A handful picked up at a small newsstand recently contained the following:

First Love, Harvey Enterprises, 420 De Soto Ave., St. Louis 7.

First Romance, Home Comics, Inc., 420 Dobson Ave., St. Louis 7.

Heart Throbs, Comic Magazines, 8 Lord St., Buffalo, N. Y.

Junior Miss, Medallion Pub. Corp., 169 Pratt St., Meridian, Conn. (Bi-M-10) Has as editorial consultant Jean Thompson, M.D., Psychiatrist, Child Guidance Bureau, Board of Education, New York.

Love Diary, Comic Mags., 8 Lord St., Buffalo, N. Y. (Bi-M-10).

Romantic Adventure, B. & I. Pub. Co., Inc., 45 W. 45th St., New York 19.

Romance Trail, Nat. Comic Publications, Inc., 480 Lezington Ave., New York 17.

Young Romance, Features Pub., Inc., 8 Lord St., Buffalo 10.

Said the newsstand proprietor: "The kids just eat them up. We can't keep them in stock. In this morning, gone tonight."

HOLLYWOOD AGENT SINCE 1919

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LITERARY MARKET TIPS

Our New York correspondent says: "The trend in books away from fiction to non-fiction is being felt in the magazine field. One of the first to admit it openly is the Bible Belt *Household Magazine* of Topeka, Kansas, which is now closed for fiction and plans a decreasing amount of space for fiction, and more space for non-fiction. Several big magazines are also considering this, each one waiting for the other to come out and say so. The compromise will be 'fictionized fact'—stories based on true events and people and historical highspots. . . . Interesting biography is being looked at kindly even by the tops. The great success of Beau James in *Cosmopolitan* has whetted the appetite of others. One author is now doing biographies on two ex-presidents' wives, not Mrs. Roosevelt, on request of a woman's magazine. . . . Another magazine has sent a writer to scout for political personages who are on the upgrade, for a series of 'Tomorrow's Leaders.' One editor said, 'It seems the public is fed up with make-believe drama, because there is so much real drama in life today. . . . The success of "The Greatest Story Ever Known" is due much to the trend for factual characters. There are thousands of people in the country today whose drama would make great stories—not the true story type, but quality delineation.' . . . A new author with a new idea or a new style will be received kindly by *Collier's*, which really is on the defensive now and needs a shot in the arm for circulation. . . . *Cosmopolitan* is going after more stories of the *Esquire*, male appeal. *Cosmopolitan* is not a woman's magazine as many authors believe. . . . *Argosy* is stepping every day into big time and quality writing, now ranking with *This Week* as a market that makes authors famous. In fact, *Argosy* has a former *This Week* executive on the staff now."

New World Syndicate, West Hartford 10, Conn., reports enough manuscripts on hand to last until fall. "So many writers have referred to *Author & Journalist* that we have come to the conclusion that your magazine has what I call 'complete national coverage,'" writes Henri Tussenbroek, general manager.

Motor, 250 W. 55th St., New York 10, is badly in need of factual articles revealing at least one man's answer to the baffling questions that are today confronting the automotive trade. How are dealers and independent repairshop operators pulling buyers in, handling them after they come in? How are they solving the used car problem? Are dealers handling used cars, selling them on their own lots instead of wholesaling them to exclusive used car dealers? What are they doing to keep these old cars moving rapidly into the hands of buyers? How are dealers getting the men to create their fresh sales staffs? How are they training them? Paying them? *Motor* wants the answer in short fillers, page-lengths, or features, well-illustrated. Reports are prompt, with payment at good rates on acceptance. Edward Ford is managing editor.

Nowadays, Inc., 321 S. Plymouth Ct., Chicago, Ill., has suspended publication.

Address of *The Labor Leader*, listed as only P. O. Box 629, in our May issue, is Centralia, Wash.

Supervision, 95 Madison Ave., New York 16, is staff-written, except for "Big Name" special articles.

Progress Magazine, 917 Tracy St., Kansas City 6, Mo., a 15-cent monthly edited by Newton Lewis, pays a minimum of 1 cent a word on acceptance for story-style articles written in first person telling how the writer has improved his life by applying Jesus Christ principles; interviews with prominent people who have a practical faith in God, and fiction that is strong in plot and characterization. Preferred lengths are from 500 to 3500 words. Religious verse not to exceed 16 lines brings a minimum of 25 cents a line. Some 8"x10" inspirational photos are used.

Collyer's Eye and Baseball World, 188 W. Randolph St., Chicago 1, is in the market for "only sports stories of 500 to 2000 words at present," according to R. Hamilton, who gives rates as "usual."

The Light and Life Evangel, Winona Lake, Ind., a weekly edited by Dr. Leroy M. Lowell, uses short stories, 2500 to 3000 words, with a religious motif desired but not exclusively required. "Romance on a high level is good," says Dr. Lowell, "and Christian virtues and good morals, taught indirectly rate high." Serials should contain from 6 to 10 chapters. Feature articles, up to 2000 words, should be on general interest topics, illustrated and accompanied where possible with glossy photos to illustrate. Short fact items, fillers, and news items are used, and some inspirational verse for which 10 cents a line is paid. "Avoid participation in worldly recreation on the part of characters depicted as Christians," warns Dr. Lowell. "Short stories should be slanted toward youth, and slang should be eliminated." Payment is made on acceptance at 1/2 cent a word. Supplementary rights are released to authors.

Southern Israelite, 312 Ivy St., N.E., Atlanta, Ga., a weekly newspaper and monthly magazine, is not in the market for free-lance material. "What little material we buy is on order," reports Adolph Rosenberg, editor, adding: "We wish we did have an editorial budget to pep up our content!"

Garden Exchange Magazine, "The Gem of Garden Magazines," 683 Nevada St., Reno, Nevada, has its editorial needs largely supplied by its readers. However, there is need for material for a "Something Old—Something New" column. E. Johnson, editor and manager, states that \$5 will be paid for each accepted item (photos and data) acceptable for either part of such column. Writers with material for books on gardening should contact Editor Johnson with possible publication in view. A single copy of the publication costs 10 cents.

This Day, 3558 S. Jefferson St., St. Louis 18, a 35-cent monthly edited by Henry Rische, pays 1/2 to 1 cent a word for human interest, home affairs articles, short-stories, novelettes and serials; short "reader editorials"; fillers; jokes and epigrams. Practical, homey verse is used at \$1 to \$3 each. Writers should avoid being too preachy, too wordy, too technical, irreverent. Payment is made "generally on publication, if need be on acceptance." Supplementary rights are released to the author.

Westminster Adult Bible Class, 1105 Witherpoon Bldg., Philadelphia 7, is undergoing a major revision. Writers should withhold contributions until the new policy has been established.

Home Comforts Wholesaler, Heatherton Pub. Co., Lincoln Bldg., New York 17, is completely staff-written.

International Roller Skating Guide, 152 W. 42nd St., New York 18, published yearly, uses factual articles, 250-500 words, and short stories, 500-1000 words, fillers, jokes, news items, all relating to roller skating. Action shots of skaters are used at \$3 to \$5 each. Payment is made on publication at 1 to 2 cents a word. Sam Finkelstein is editor.

The Catholic Mirror, 1387 Main St., Springfield, Mass., writes: "Present space problems and accrued volume of free-lance acceptances have compelled us to a policy of discontinuing such acceptances until we shall have considerably reduced the file on hand."

Both *American Teacher*, Chicago 5, and *The Grade Teacher*, Darien, Conn., ask not to be listed as listing brings in far more material than they can use, and vast quantities of material wholly unsuitable for use.

The Survey, 112 E. 19th St., New York 3, a 50-cent monthly covering social progress in international, industrial, and race relations, education, public health, and community affairs, pays unstated rates on publication.

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The Lutheran, 1228 Spruce St., Philadelphia 7, a 5-cent religious weekly, is chronically overstocked with short stories, 500 to 2500 words, but needs articles about individuals, about Christian faith, and those concerned with personal experiences, 1000 to 2000 words. It buys short fact items, fillers, and news items on general church life if of unusual interest; also photos relevant to a church paper. "Our need is for articles written for the average person in the field of Christian ideology, personal experience, notable achievement," explains Dr. J. Elson Ruff, editor. Payment is on publication at 1 to 2 cents a word, \$5 for photos. Supplementary rights are released to the author.

His, 64 W. Randolph St., Chicago 1, published monthly from October through June, uses very little free-lance material, as the field is somewhat specialized. *His* is the organ of the Inter-Varsity Christian Fellowship—an organization which ministers to conservative college and University Christian students. Articles are designed either to help Christians live more effectively for Christ, or to help non-Christians see the importance of realizing Christ's claims upon their lives. Some are philosophical articles on Christian faith and belief; others are practical articles on various phases of Christian living. Preferred lengths are 750, 1600, 2450, and 3300 words. At the present time almost no fiction is being used, not because the editors don't want fiction, but because suitable good fiction on a college level is almost never submitted. Editors are C. Stacey Woods and Virginia Lowell. Payment is made on publication at 3/4 cent a word, \$2 for each photo. Supplementary rights are released to the author.

The Tidings, 3241 S. Figueroa St., Los Angeles 7, listed for the past six years as in the market for verse, is no longer buying poetry. "Mounting production costs have left no room in the budget for us, and we have had to discontinue the department," writes James L. Duff, the poetry editor.

Everyday Hobbies, Box 104, Highland Park Sta., Los Angeles 42, uses articles from 250 to 450 words about unusual hobbies, explaining how the hobbyist got started, what the hobby is, and how others can do the same. Payment is one year's subscription per article. Alan W. Farrant is editor-publisher.

Little Folks, 2445 Park Ave., Minneapolis, Minn., Mrs. C. Vernon Swenson, pays 1 cent a word on publication for religious short stories for "little folks." Some pictures are also used.

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PRIZE CONTESTS

The Fifth Annual Short Story Contest sponsored by *Ellery Queen's Mystery Magazine*, in cooperation with Little Brown & Co., Boston, has just been announced. Prizes totaling a minimum of \$6000 are guaranteed—First Prize, \$2000; five Second Prizes of \$500 each; and five Third Prizes of \$300 each. Last year, however, the quality of manuscripts was so high that, after guaranteeing only ten prizes, the judges awarded 21 additional prizes, bringing the total to \$11,000. . . . Eleven of the 31 1948 prizes, which were awarded 35% of the total, went to newcomers in the Detective Story field, who competed for top honors with such well-known writers as Ben Hecht and Wilbur Daniel Steele. It is expected that in 1949 a large percentage of the winners will again be new authors who have had no previous work published. . . . The contest closes October 20, 1949, and prizes will be presented to the winners around Christmas. Address *Ellery Queen's Mystery Magazine*, 570 Lexington Ave., New York 22.

The Contemporary Theatre Short Story Contest, 237 E. Kirby St., Detroit 2, Mich., is open to all writers who wish to submit original manuscripts on any social theme in any style written singly or in collaboration, between May 25, 1949, and July 25, 1949. Plays on social themes may be in any form of the author's choice and range in length from ten-minute blackouts and skits to hour-long one-acters with satire, humor and music most desired. Awards are, First Prize, \$25; Second Prize, \$15; Third Prize, \$10. In addition to the cash awards, prize winners will receive royalties on each performance of their work as follows: One-act plays (half-hour playing time) \$3; and Skits and black-outs (under half hour), \$2. Scripts which do not win one of the first three awards, but which in the opinion of the judges merit performance will receive the same royalty. If no scripts are received which measure up to the standards of the judges, no prize will be awarded. Be sure to write the above address for complete contest rules.

The Ina Coolbrith Circle, 2320 Haste St., Berkeley 4, Calif., is celebrating its 30th anniversary by conducting a Poetry Contest open to anyone residing in the State of California. Only one poem will be accepted from each entrant, and its theme must be California. The three prizes—First Prize, \$15; Second, \$10; Third, \$5—will be awarded at the September 25th meeting of the Circle at the Assembly Room, Public Library, Civic Center, San Francisco. Closing date is August 15, 1949. . . . For further details write to the Secretary, Mrs. Gladys Freeman, 2250 27th Ave., San Francisco 16, Calif., to whom all entries must be sent. Rejected poems will not be returned.

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The Daily Star, 80 King St., W., Toronto 1, Ont., is now using one short story on Saturday every week. These stories may be originals or reprints, and should be 3000 to 5000 words, or longer stories of 7000 to 10,000 words, which will break into two parts, from larger magazines such as *Woman's Home Companion*, *Collier's*, *American Magazine*. All such offered reprints should have been published at least six years ago. Recent reprints are used for both *Star Weekly* and *The Daily Star* from magazines which do not come into Canada widely (*Ellery Queen's Mystery Magazine*, *Elks Story*, *American Legion*, *Capper's Farmer*, *Extension*, *Farm & Ranch*, *Family Circle*, *Farm Journal*, *Holland's*, *Mystery Book Magazine*, *This Week*). Reprints, however, are used mainly to fill out the heavy *Star Weekly* schedule, as preference is for original stories 3000 to 5000 words. A lower rate is used for material for *The Daily*, as circulation is 386,000 as compared with the *Star Weekly's* national coverage of 905,000. Gwen Cowley is fiction editor.

Art Material Trade News, 127 N. Dearborn St., Chicago 2, needs material from free-lance writers, with a specific slant toward dealers, manufacturers, and wholesalers in the art material field, such as—the inside story of a pigment factory, covering marketing or manufacturing; opening of a new art material plant; a look around an artist supply store; an interview with a noted person in the artist supply field; a research paper on the making of water colors, etc. Phillip M. Rubins, associate editor, promises 2½ cents a word on acceptance, with additional for the pictures which should accompany each story.

Junior Catholic Messenger, 132 N. Main St., Room 409, Dayton 2, Ohio, does not publish during the summer months, but it is in that period that the editors select much of the material to be used during the coming school year. At present, greatest need is for all types of stories for children in grades 3 to 6—fables, legends, fairy tales, adventure (either present day or historical background), mystery, sport, and seasonal stories. . . . "We can use either single part stories or serials which may contain from two to five chapters," we are advised. "The short stories or serial installments should be approximately 800 to 1200 words in length. . . . "Our payment, made on acceptance, is by the story, not by the word, with minimum rate for short stories and for each serial installment, \$40. Higher payment is made, of course, for stories that are particularly good. . . . Sample copies and Contributor's Guide will be sent on request."

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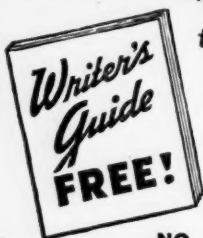
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MOSTLY PERSONAL

(Continued from Page 3)

with whom relationship is unpleasant—and seldom is the average writer indispensable to any editor. If all editors and contributors were like H. Lee Jones, ("Letters to the Editor") how wonderful life would be!

"Toughest boss I ever worked for," says Ronald J. Cooke, of Montreal, Canada, speaking of himself as a free lance. For the last three years he has been on his own, specializing in business articles, but managing last year a first novel, "The House on Craig Street," and this year work on a boys' book. For ten years previous he was a reporter on both Canadian dailies and weeklies, was a copy-writer for an advertising agency and for over two years was associate editor with MacLean-Hunter Publishing Co. "I turn off about 35,000 words a month now," he reports, "but hope the day will come I can slow down to about 5000 words a week."

The rules for Greeting Card writing are very simple, and they change so very little, we do not feel we should run a long article each year on the subject, yet, for the sake of new writers, the rules must be repeated briefly. Alma Edler MacNett of Columbia Cross Roads, Pa., is representative of hundreds—yes, thousands—of people who write greetings their friends like and which they feel others might like, too. She learned the rules, now sells regularly, even though she submits handwritten copy.

We want more questions from beginners for Dr. Swallow to answer. Have you sent in yours?

It seems such a short time ago the National Association of Business Writers with secretarial headquarters with John and me, was a flourishing organization composed of the best trade journal writers in the country. Yet I have recently received word of the death of the fourth charter member—Ernest A. Dench of Ho-Ho-Kus, N. J., who specialized in illustrated articles on window and other retail displays, purchasing photographs widely for syndication. Now Ernest is gone (throat cancer), Mrs. Dench is trying to straighten out his affairs. It is difficult at times. Sometimes addresses cannot be found; sometimes checks come through without coverage identification. Please bear this in mind, and if material you sent her husband has not been reported upon, write to Mrs. Dench at Ho-Ho-Kus, giving her what information you can, and she'll do her best to close your account in good shape.

There's a happy little spot in my heart tonight. Remember the Tennessee town, Tullahoma, whose library was destroyed by fire? I had a letter from Ida Paschal Richardson, whom I mentioned in May "Mostly Personal" as starting a one-man campaign by mail to secure gifts of books, informing

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me that as of June 18, people in 16 states had sent 160 books, among which were 27 from our own University of Colorado. "We are so grateful," said Mrs. Richardson.



"Richey"

Strictly Personal — Who's this peeping out at you? Why, little Richey, of course! He wants to see what all these fine A. & J. folks he hears so much about look like! Or perhaps he gets that position, trying to see his grandmother behind her pile of books. I have always dreamed of time to read all I wanted to. Now that time seems to have come. Physically inactive, I find there are many hours in twenty-four. Those that don't go into A. & J. and letter-writing—and sleep—go into reading. Someday I hope to have room to share some of my reading with you.

Progressive Teacher, Main St., Morristown, Tenn., a 40-cent monthly (except July and August) claims to pay 1/4 cent a word on publication, but many reports of unheard-from manuscripts indicates careless editorial handling.

American Druggist, 572 Madison Ave., New York 22, Bernard Zerbe, managing editor, reports: "We are overstocked with material for months to come, therefore we are not accepting material at this time."

Forbes Magazine, 120 5th Ave., New York 11, advises, "We have recently gone in for a change of editorial policy, whereby articles from now on will be virtually staff written."

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